THEATRE HANDBOOK

CHICO STATE THEATRE | 2026-27

LAND ACKNOWLEDGEMENT

We acknowledge and are mindful that Chico State stands on lands that were originally occupied by the first people of this area, the Mechoopda, and we recognize their distinctive spiritual relationship with this land, the flora, the fauna, and the waters that run through campus. We are humbled that our campus resides upon sacred lands that since time immemorial have sustained the Mechoopda people and continue to do so today.

WELCOME

Welcome to the CSU Chico Department of Music, Theatre and Dance. This handbook will provide you with an overview of the department, its various subject areas, and common procedures and policies that will impact your time at CSU Chico. Updated regularly, the handbook reflects any changes in our faculty, degree programs, and performance opportunities.

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together we are...
community
kind
growing
Joy
inclusive
creative
caring
chico state theatre

MISSION & PHILOSOPHY

The mission of the Musical Theatre and Theatre programs at California State University, Chico is to provide students with an anti-racist, inclusive and balanced undergraduate education in the practice, theory, and history of theatre. Chico State Theatre is committed to excellence in instruction and artistic example in all arenas of contact with students. Our mission is to be student-centered, to empower students to take charge of their own artistry and advocate for themselves, and to inspire students to embrace the growth-mindset to fall in love with the work and not the result.

The focus of our mission is aimed at four pillars: Liberal Arts Education, Professional Training, Student's Individual Growth, and Equity and Inclusion.

LIBERAL ARTS EDUCATION

Teaching is the central task of the programs. The faculty believes that study and practical involvement in theatre promotes and achieves the goals of a well-rounded liberal arts education, foremost among which are the abilities to reason clearly, imagine creatively, and express oneself effectively. The department seeks to cultivate in all students who pass through its doors a measure of the artistic, intellectual, and interpersonal skills that can broaden their horizons, sharpen their perceptions, and add grace to their interactions.

PROFESSIONAL TRAINING

In addition to offering a strong liberal arts education, the Chico State Theatre is committed to providing students with the tools and resources to pursue the professional career of their choosing. What students choose to do with that training is up to them, as the program does not have one cookie-cutter measure of success. While professional training includes mentorship, advanced courses to refine skills, and a laboratory to apply learning; it also contains the lesson that artists are only accountable to themselves.

INDIVIDUAL GROWTH

The faculty recognizes that each student is unique and in possession of individual gifts and aspirations. Thus, the department is committed to help all majors and minors gain a clear perspective of their life and career goals, and to focus their energies and time at Chico State toward the most personally productive and fulfilling use of a theatre education. The Theatre and Musical Theatre faculty believe in a student-centered approach to teaching, and strive to nurture and unlock each student's individual goals and potential.

EQUITY & INCLUSION

Chico State Theatre is committed to creating and fostering an environment that is inclusive and equitable. We welcome all skill levels, disabilities, races, gender-identities, religions, body types, and sexualities in our community. Furthermore, we are committed to encouraging allyship, and creating a brave space for members of these groups. An example of this is the THEA 180- Social Justice for Theatre course, which is required for all theatre and musical theatre majors. The curriculum of this course provides students with language to communicate effectively. This focus on Equity and Inclusion is ongoing and evolving, and that commitment is unwavering. Faculty members have voluntarily participated in Equity and Inclusion trainings with such organizations as: Arts in Color, Anti-Racist Theatre, Theatrical Intimacy Educators, and Musical Theatre Educators' Alliance. Similarly, curriculum will continue to be updated to reflect our progress and growth.

CODE OF CONDUCT

Theatre is a unique and powerful art form that requires exposing one's essence while fearlessly taking risks and working in close **collaboration with others**. This intimate working environment requires a shared **respect and trust amongst peers**, and Chico State Theatre expects students to interact with one another in a way that fosters a **positive working environmen**t and community in which students can learn, grow, and thrive.

By participating in a Chico State Theatre major, course and/or production, students commit to supporting their class/castmates in a **positive manner**, and not engaging in gossip or negative behavior that could lead to others feeling unsafe in the class/rehearsal room. This commitment to maintaining a positive atmosphere extends beyond campus activities and includes life off-campus and online. Students are encouraged to hold one another accountable, and be proactive about "calling people in" and stopping destructive behavior.

Students commit to **respecting peers** who are working in leadership roles, and to avoiding blame when things go wrong. Instead, shifting focus to fixing the issue at hand, and then focusing on how to improve in the future is a healthier and more productive approach.

Students **commit to respecting the shared spaces** within the Chico State Theatre community, including classrooms, theatres, practice rooms, shops, and the green room. Care for these spaces includes cleaning up after themselves, helping to maintain spaces free from vandalism, and contributing to an environment in which all classmates feel safe and respected. This commitment also includes helping to keep these spaces free from gossip and offensive or aggressive language.

Likewise, Chico State Theatre faculty commits to **supporting student learning** by working to create a safe/brave space for its students and their voices. The faculty commits to creating opportunities for students to be heard, while maintaining respectful interactions that honor students' boundaries and identities. The faculty acknowledges that **intention does not always equal impact**, and commits to repairing harm when it is caused.

By participating in a Chico State Theatre major, course, and/or production, students commit to **being prepared, working hard, and prioritizing their physical and emotional health**. This includes but is not limited to being ready to work at the given time, respecting all of the spaces we work in, checking school email at least once a day, and practicing self-care of all forms. Students also **commit to curiosity and growth**, by listening to understand not just to respond.

Likewise, Chico State Theatre faculty commits to providing students with a list of resources to facilitate student **wellbeing and safety.** The faculty recognizes their own unique privilege and how it affects the space, and is committed to **listening to understand, not just to respond**.

Additionally, with the department mainstage productions, the Chico State Theatre faculty commits to creating a real-life laboratory for students to apply the techniques that they are learning in the classroom. While a quality show/production is a byproduct, **student learning is the centerpiece of our productions**.

Finally, students and the **Chico State Theatre faculty commit to each other to always do their absolute best, to trust that one another are operating in good faith, and to be true collaborators in the students' learning**.

ATTENDANCE POLICY

While specific grading requirements may vary from class to class, the general theatre attendance policy adopted by our faculty is the following.

Student attendance is crucial to your success. Cell phones must be off, and students must arrive on time.

In accordance with the University Catalog, students are expected to attend classes regularly and should discuss absences with instructors. Students may report an absence of more than a week's duration to the Office of Advising and Orientation when it results from circumstances beyond their control, such as illness or accident. Instructors can, if they choose, drop you from a course for non-attendance.

Students are allowed the equivalent of one week of excused absences without penalty and are solely responsible for arranging any make-up arrangements with the instructor prior to the actual absence. If an assignment requires accompaniment, the student may be responsible to hire their own accompanist.

After one week of equivalent absences, the student is allowed the equivalent of a second week of absences for emergencies, sickness, and extraordinary circumstances. The penalty for these absences, whether excused or unexcused, is half a letter deduction from their final grade. Any absence beyond two weeks, regardless of the circumstances, is considered too excessive for successful completion of the course. Students that exceed the allowable absences will receive a grade of "F," "NC" or "WU," at the discretion of the instructor. In extreme situations, with serious and compelling reasons, a student may arrange with the instructor to receive a grade of "I," but this dispensation by the instructor must be prearranged and must have a completed plan for completion of the course requirements within a reasonable time frame. Students should not assume that an Incomplete is automatic.

Students are responsible for all materials, announcements, and information given in lecture and discussions. As class time is valuable, please note that coming late to class will impact your absences. Every two late classes equal one absence.

PRODUCTION AUDITIONS

Twice yearly general auditions serve two functions for the department: 1) to cast the mainstage productions of the season and 2) to provide a yearly opportunity for the faculty to assess and comment on the growth and development of performance and audition skills of theatre arts and musical theatre students.

For each of the fall and spring auditions, please prepare one of the following standard, memorized audition packages:
two contrasting monologues, or
one monologue and one contrasting song

The maximum time for any of these options is 2 minutes. You will be timed and stopped if you exceed the two–minute time limit.

An accompanist will be provided. If you plan to sing, bring sheet music in your key, clearly marked. No taped accompaniment and no acapella, please.
Sign-up sheets for specific audition appointments are posted on the MTAD Department webpage approximately one week prior to auditions, which normally begin the Sunday prior to the first day of the semester's classes.

The gathering place to receive instructions from the stage managers is in the Green Room. Please show up well in advance of your group's call time so you can complete the audition paperwork. Callbacks for these shows are posted in the mornings for that evening. Cast lists are posted by the end of the first week of class.

CASTING POLICY

Chico State Theatre's main stage productions are a laboratory for students to apply the tools learned in the classroom on a full production. Productions use professional best-practices to ensure that students are fully prepared for the professional world. To this end, Chico State Theatre gives first consideration for roles, and design and crew assignments, to theatre and musical theatre majors, followed by minors and then other students who audition. On occasion, directors will cast guest artists, faculty members and/or community members to provide additional educational experiences to our students.

Chico State Theatre is dedicated to creating opportunities designed to promote a positive model of diversity and inclusion. We are committed to casting characters intended to be of the Global Majority, with actors who identify as members of the Global Majority community. Characters not written to be a particular race or ethnicity will be cast in a fair and equitable manner. The program also recognizes the fluidity of gender identity and is committed to casting actors appropriate to how they identify. Actors will have the opportunity to self-identify on their audition forms to ensure that those casting can cast them appropriately. Students who audition may express a preference as to which roles they wish to be considered.

Students cast in CSU Chico productions will be enrolled in a 1-unit section of THEA 301 (Theatre Rehearsal) or 302 (Musical Theatre Rehearsal) accordingly. To avoid scheduling conflicts, students must bring complete semester calendars of their commitments to auditions or interviews. At the time of audition students will be given the opportunity to opt out of the casting pool for a production or specific role. If cast in a role that was not opted out of, it is expected that a student follows through with that commitment. In the very rare case that a student's boundaries shift or schedule changes and they are not able to follow through with the casting assignment, students are asked to withdraw prior to the first rehearsal so that an appropriate replacement can be identified without impacting the production. Students are not permitted to reject an assignment simply because they do not "like it." Students leaving a production without compelling reasons will not be permitted to be cast the following semester.

The department values participation in mainstage productions and their value to student's educational experience while at CSU Chico. Each semester students are required to audition for department productions or present design/tech portfolios. Any student who wishes not to participate in production work in any given semester are required to consult with their program coordinator prior to auditions.

Students who wish to participate in off-campus theatrical productions are required to meet with their program coordinator prior to auditioning and/or accepting the position. Failure to do so may result in casting ramifications in following semesters.

TECH/DESIGN PORTFOLIO REVIEW

The Portfolio Review process is a two-part experience designed to support your development as a theatre artist while preparing you for professional opportunities. Modeled in part on national conference and hiring practices (such as URTA), this process emphasizes both the growth of your work and your ability to present yourself in an interview setting. All design and production students are expected to participate.

Mid fall semester, students take part in the first phase of Portfolio Review, which focuses on development and feedback. You will create a tablescape-style portfolio display that presents your work in a clear and organized way. This should include both process materials—such as research, sketches, and drafts—and final outcomes like production photos, renderings, or models. Faculty will review your work and provide written feedback intended to help you refine your portfolio and strengthen how you communicate your artistic process. This phase does not include a formal interview. Following the review, you will meet with your area mentor(s) to discuss feedback and identify next steps for growth.

Early spring semester, students participate in the second phase, which focuses on professional practice. In this phase, you will sign up for a scheduled interview session and present your portfolio in a timed, structured format.

You will meet with multiple reviewers in short interviews designed to simulate professional hiring or conference environments. The emphasis here is on how you present and discuss your work, rather than receiving critique in the moment. Verbal feedback is not provided during interviews; instead, you will receive written feedback afterward to support your continued development.

Portfolio displays are expected to align with professional standards. Students will be provided with a table for their display and should plan to create a clean, organized, dynamic, and self-supporting presentation that does not rely on wall space. You are responsible for bringing any materials needed for your setup, including a tablecloth, display supports, and your portfolio materials. If you choose to include digital work, you should plan accordingly, as Wi-Fi may not be available. Your portfolio should clearly communicate your process, skills, and artistic perspective, and you are encouraged to bring multiple copies of your resume and, if available, business cards.

Portfolio Review is an important part of your training. It is designed to help you develop a stronger body of work, practice articulating your ideas, and prepare for opportunities beyond the department, including internships, jobs, and national conferences. Additional details, including specific dates and sign-up information, will be shared each semester. Students are encouraged to attend informational meetings and to work closely with their faculty mentors throughout the process. For questions or additional guidance, please reach out to your area faculty.

THEATRICAL INTIMACY

While the university's policy on academic freedom allows instructors to oversee all areas of their course content, all Chico State Theatre performance instructors have been trained in Best Practices by Theatrical Intimacy Education. For more information about TIE visit https://www.theatricalintimacyed.com/

The faculty has adopted TIE's statement, "Your boundaries are perfect exactly where they are," and supports students in setting their own personal boundaries. Audition disclosures will be shared with student actors prior to auditions, and actors will always be permitted to opt out of consideration for material outside of their boundaries. When physical intimacy is part of a production, an Intimacy Choreographer will stage those sections, utilizing the methods of TIE.

As TIE co-founder Laura Rikard says, "Theatre is not meant to be comfortable. We don't write theatre about comfortable situations." Honoring personal boundaries, however, are integral to creating a brave space where everyone can thrive.

In production, if you have a concern regarding theatrical intimacy or instructional touch, speak with your instructor or another faculty or staff member associated with the production (i.e.: Director, Choreographer, Music Director, Assistant Production Manager/Stage Management Coordinator, Production Manager, or Department Chair).

In pursuit of creating a consent-based space our program recommends students always use an "ask before you touch" policy. Please always honor your peers' boundaries. In addition, when rehearsing outside of the classroom, designated spaces, not living spaces are recommended/preferred, and keep a log of meetings. For course related scenework, it is recommended that students never attempt to stage physical intimacy or stage combat themselves unless they have had the proper training and have a third-party present.

In non-production coursework, address your concerns to the instructor or the faculty trained TIE Education Advocate, Jami Witt Miller.

CREW EXPECTATIONS

Chico State Theatre supports all students in the pursuit of theatrical education. Crew members are a necessary and vital part of every production. Any student participating in a production is expected to fulfill their responsibilities to the production and their fellow classmates. In order to ensure their success, they must prioritize their mental and physical health. Since the crew is not brought in until technical rehearsals begin, it can feel very stressful and overwhelming at times. The Instructor, Cast, and Stage Manager are there to support them with whatever they may need.

Students interested in working on a crew are encouraged to sign up for a credit of either THEA 204 (Costume Practice 1) or THEA 205 (Scene/ Lighting Practice 1). You do not need to have any previous experience running a show before, as this is an introductory course, and you will be taught what is needed during the course. Within the first couple weeks of the semester, there will be a meeting with everyone who has signed up for crew. During this, the instructor will explain expectations and time commitments for each production. This is also an opportunity for students to express what productions and areas of theatre they are interested in working in. Once the instructor has placed students into the assigned areas, students will initial that they accept these positions. Just like being cast in a show, at this point, you are committing to the production and will be expected to follow through on these assigned duties. Everyone on a production is relying on each member to fulfil their assigned duties, and if you are not there, the whole production feels it.

Attendance for crew work is mandatory. It is expected that Crew members arrive and sign in before their call time so they are ready to work at their call time, and there is enough time for them to do their pre-show duties (which will be explained during crew training for the production). At five minutes from the specified call time, if someone still has not arrived, Stage Management will begin making calls to reach out to anyone who isn't there to make sure they are okay and will be arriving soon. If someone is late for any particular reason, they will receive a write up. Write ups are a means of documentation for the course and may affect the grade in the course. Please refer to the course syllabus for more detail. It is important to inform Stage Management prior to your arrival if you will be late, so they can begin planning accordingly. Anyone who fails to inform Stage Management of their late arrival will receive an additional write up.

Crew and cast members work very closely with each other and are brought together in what can be a very stressful time. Because of this, it is vital that both parties have great respect for each other and assume everyone involved in a production is working in good faith. The success of the production depends on the harmonious work done both on and off stage. Working on a show with other people is a great way to make friends and learn from each one another's work, so it is necessary to respect your job and everyone else's. It is not acceptable to give another person a note. If there are issues with how something is done, Crew members may contact the Stage Manager, who will then handle the situation.

A reminder that everyone, no matter their role, is operating in good faith and doing their best. Please also be sure to review the Code of Conduct for our department expectations. Tech and practicum is an opportunity to learn skills you may have not known before, and with that comes a learning curve. Give yourself and others grace as you take up this fun and exciting learning opportunity.

SPECIAL THEATRE REQUIREMENTS

All musical theatre majors are required to audition at the beginning of each semester regardless of their intention to participate in a production. Chico State Theatre believes in the educational value in going through the audition process as often as possible.

All theatre arts majors are required either to a) audition at the beginning of each semester, or b) present a portfolio of technical, design, or stage management experience every spring.

Any student with an interest in technical production, design, or stage management as well as performance may choose to participate in both portfolio reviews and auditions.

Any major who does not wish to participate in a department production during any given semester must notify their program coordinator ahead of auditions or interviews, however, she or he must still participate in the audition or interview process.

Students who are not participating in a department production and wish to perform in, design, or crew an off-campus production are expected to meet with their program coordinator before auditioning and/or accepting the position. This provides the faculty the opporutnity to mentor students through the process and consider the poential impact on their required coursework.

USITT

USITT (United States Institute for Theatre Technology) USITT is a student organization focused on technical theatre and production. The club provides students with opportunities to develop practical skills, explore emerging technologies, and engage with the broader technical theatre community. The organization is advised by Lizzy Davis and Kevin White.

A central component of the club's activities is participation in the annual USITT Conference, where students attend workshops, engage with industry professionals, explore new technologies, and network with graduate programs and potential employers. Attendance at the conference is not automatic; it is an application-based opportunity for active club members. The mentors typically take 10–18 students annually in attending the conference location, student interest, and mentor availability.

Students who wish to be considered for the conference must meet the following eligibility requirements:

•Maintain a minimum 2.5 GPA
•Be in good academic standing within the department
•Maintain at least 80% participation in club meetings, activities, and fundraising efforts

The conference trip is chaperoned by Technical Theatre faculty and staff, who serve as mentors supporting each student's professional growth throughout the academic year and during the conference experience.

Because the conference involves travel and associated costs, students selected to attend are expected to actively contribute to fundraising initiatives throughout the year. These efforts help offset expenses such as registration, transportation, and lodging, with the goal of minimizing individual student costs.

Participation in USITT and the conference is open to students with an interest in technical theatre. The experience is especially valuable for those considering careers in design, production, and other technical fields within the industry. For more information, students are encouraged to contact the club advisors, Lizzy Davis and Kevin White.

SEASON SELECTION PROCESS

September:
Meeting with committee about rotation and general priorities for the season.

October:
Assemble a long list of productions.
-Student class representatives meet with their constituencies to gather ideas.
-Faculty and staff committee members contribute ideas to the discussion.
-Titles, authors, cast size, royalties organization, and unique theatrical demands are entered into a spread sheet by committee chair.
-the process and timeline will be determined by the committee chair.

November:
Committee meets to discuss the large list and shortens each production slot to top three titles. The committee gathers and distributes scripts to read.

Fall Break:
Review and read all scripts.

December:
Meet to discuss the reading list and shorten each spot to the first and second choices
-If the chair is music faculty, the Associate Chair presents the list to the Department Chair for approval.
-a ranked anonymous voting system will be used to determine the selections.

January:
Department applies for rights for selected productions.

February:
Announce final season to the students

May:
Announce season to the public

Season Selection Committee
The Season Selection Committee will consist of the class representatives from each cohort and any faculty/staff willing to participate. It is requested that any faculty/staff member who volunteers to contribute to this committee do so fully by attending all meetings, readings and votes.

THEATRE SEASON ROTATION

2027-2028
- Unity in Motion
- Musical Theatre: Traditional Book
- Musical Theatre: New Work
- Play: Shakespeare
- Play: TYA (theatre for young audiences)

2028-2029
- Directing One-Acts
- Musical Theatre: Concept
- Musical Theatre: Jukebox
- Play: Devised Play (with stipulations)
- Play: Realism

2029-2030
- Unity in Motion
- Musical Theatre: Musical TYA
- Musical Theatre: Rock
- Play: Shakespeare or other classical heightened language
- Play: Comedy or Farce or Satire

2030-2031
- Directing One-Acts
- Musical Theatre: Revue
- Musical Theatre: Disney-Style or Mega-Musical
- Play: Restoration Comedy
- Play: Contemporary Play

Chico State Theatre is committed to diversity, inclusivity, and anti-racism. We actively reimagine our approach to both contemporary and classical works and prioritize the inclusion of voices from BIPOC, LGBTQ+, and women theatre practitioners, along with artists from other historically underrepresented communities. Our season planning reflects an ongoing commitment to broadening representation and engaging a wide range of perspectives and lived experiences.

CLASS REPRESENTATIVES

Following the first Theatre Community Meeting of the academic year, the faculty accepts student nominations for class representatives. Nominations and voting take place via email for each class, by the students of each class. Class standing is determined by the year students began at Chico State, not the total number of units, with Freshman being first year students, Sophomores being second year students, Juniors being third year students, and Seniors being any student in their fourth year or later.

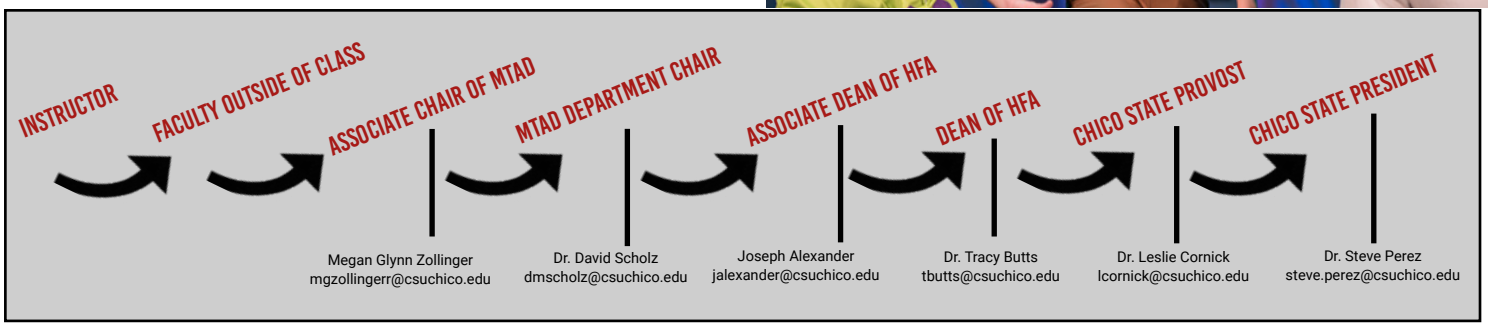
Class representatives are elected student leaders who serve the students of their class. They speak for the needs of, address issues within, and make decisions on behalf of their class. When acting as a class representative, students will maintain communication with their classmates in both theatre majors, and put the needs and interests of their classmates first/over their own. Class representatives are also responsible for building and supporting a positive community amongst their classmates. Additionally, class representatives serve on the season selection committee for the following mainstage season.

Students may not serve as class reps in consecutive academic years.

CHAIN OF CONCERNS

When any concern or issue arises, students are encouraged to bring it to the attention of the production team or department. If a student is not comfortable speaking to a person on this list, or if they have spoken to them and are not satisfied with the resolution, students are strongly encouraged to bring it to the next person listed.

Please note, Chico State Theatre aspires to be an inclusive and safe/brave space for everyone. Do not hesitate to bring issues forward; no retaliation will be tolerated.



A PROFESSOR'S GUIDE TO A BETTER THEATRE WORLD

TEN KEYS TO BECOMING A STRONG MEMBER OF AND CONTRIBUTOR TO THE THEATRE COMMUNITY

By Matthew Teague Miller

Originally published on onstageblog.com
on May 13, 2019

1) **If you're not growing, you're dying.**
Theatre is a living, breathing thing and history has proven that the need to evolve drives our ability to survive. Commitment to personal growth and improvement is an obligation to our craft and our industry. The minute that one thinks that they know all that there is to know, they have fallen behind. The moment that one thinks they have gotten as strong as they are going to get, they have grown a bit weaker. As artists it is our responsibility to be fueled by the growth-mindset, so that we are constantly looking for ways to improve, ways to innovate and ways to grow.

2) **Never get the same note twice.**
Every time a Director stops to write down a note, they are missing a section of the play or focusing their energy on your performance or design rather than the rest of the company's. Thus, when a Director gives you note multiple times other collaborators are missing their opportunity to receive valuable feedback. Directors will understandably get frustrated when they have to give the same note multiple times and sometimes it is even interpreted as a sign of disrespect. Want to be seen as a strong member of the theatre community? Take a note the first time is given.

3) **Leave the drama on the stage and allow other people to define their own character**.
There are some people who are more comfortable when things are uncomfortable and seek out drama, gossip and negativity. Sometimes people are so drawn to drama they will create it and even pour gasoline on other people's fires. Sometimes it is created by criticizing other people's choices. Focus on your own character and strive to be the best version of yourself that you can be.

4) **Know your job and do it without telling others how to do theirs.**
Leave the "giving notes" to the Directors and Stage Managers. Directors, inspire your team with concepts, ideas and conversations… let them do the actual designing.

5) **We are on the same team and you are not the umpire.**
It seems that we are living in one of the most divided times in our cultural history. But in theatre we are all on the same team, working tirelessly on an art that we love and are desperate to share with others. Theatre companies in the same area are not in competition with one another but rather working with one another to cultivate an active theatre-going community. Theatre students in the same school should not think of the other students as competition but rather as other people who they can learn from. In the theatre community we are all on the same team and in each mini-theatre community it is especially important to prop each other up rather than trying to tear each other down. There are enough competing factors trying to destroy the theatre (competing "free" entertainment, cuts in our donor bases and a general decrease in interest in our craft), we don't need to add to our uphill battle by compounding the negativity ourselves. Let's let other people judge as opposed to judging each other.

6) **Always say "thank you" and when people ask for help… show up.**
Actors, when a wardrobe person helps you with a quick change say "thank you." When a crew member pages a curtain, thank them too. Directors, when a designer brings in a great idea, a "thanks" is in order. Yes, we all have jobs and expectations in the theatre but that doesn't mean that a good old-fashioned "thank you" doesn't feel good when you are busting your hump. Also, union rules notwithstanding, if your collaborator and teammate puts out a desperate call for a last-minute paint session because they have fallen behind, be there to help. If someone needs help with a scene change, be the first person to volunteer. People who say "thank you" and help when others are in need, are the bedrock of the theatre community.

7) **Being early is actually "on time."**
This is not an expression I can take credit for, but I don't know how to site my source on this one. If a production meeting is scheduled to start at 1pm, that is when it starts. Not when you have finished filling up your coffee, gotten out your script or finished updating the app on your phone. If choreography rehearsal starts at 10am, that is not when the "warm up" begins. Do not waste other people's time by asking them to wait for you to get ready.

8) **Be the most positive energy in the room and have the courage to stand-up to toxicity.**
The world is steeped in toxicity. Do you want to be a strong contributor to the theatre community? Walk in to every conversation with the goal of being positive. Be kind to the people with whom you interact. Be the person who learns other people's names and say "hi" and wave when you see them. Contribute to the theatre community by having an open heart. Even more difficult, when you are faced with someone who is being negative or talking-trash about people not in the room, have the strength to speak up. Tell them, "I'm not comfortable with what you are saying." Or at the very least, walk away. The time to stand-up to bullies and stop the bad-mouthing is now.

9) **Run towards the fear, not away from it.**
If a creative project scares you, it is exactly the creative project you should accept. One way to have the growth-mindset and be committed to constant improvement is by taking on the creative project that frightens you the most.

10) **The theatre is a safe place where all are welcome.**
This is it, I am throwing down the gauntlet. The Theatre is, and always has been, a place where everyone is welcome. It does not matter your race, sexuality, religion, gender-identity, gender-expression, age, education, disability or any other matter… you are welcome in our community. The only people who are not welcome, are those who make others feel unwelcome. We are one family/one tribe, and anyone who makes others feel unsafe in our house will be asked to leave. To do good work, we need a safe non-judgmental space. Regardless of bad breakups or missteps. Regardless of who you plan on voting for in the next election. Theaters are a place of love. Sometimes we fight. Sometimes we disagree. But we are allowed to apologize and move forward as one. We may challenge our audiences and, God forbid, even do bad work from time to time. But we give each other the benefit of the doubt and heal. We embrace the things that make us different because it is those differences that provide us with the perspectives to tell incredible stories and touch our audience's hearts.

PROFESSIONALISM

Chico State Theatre acknowledges the problematic use of "professionalism" in the past, and strives to redefine the term. While it has been used to be synonymous with "white" in regards to looks, speech, etcetera, at Chico State Theatre, it means nothing of the sort.

Professionalism implies reliability and responsibility. It means good will and genuine effort to give one's best to any project to which one commits. To behave professionally in the theatre is to care more about the overall good of the show than about one's own agenda, convenience, or applause. Professionalism does not imply a refusal or inability to question or criticize; but it does mean to do so in a respectful manner. It also demands that one refrains from insult, innuendo, gossip, or any other negative behavior that serves to demean any individual classmate, castmate, staff, or faculty member. This type of negativity undermines the hard work of all and, ultimately, the quality of the theatrical experience for the audience. The professionalism of this department, then, depends on the commitment of each individual in it -- faculty, staff and student -- to behave according to a personal code of conduct that helps to enhance the experience of everyone else here and to uphold the ideals that brought us all together in the first place.

MUSICAL THEATRE SENIOR SHOWCASE

Each Spring, the senior musical theater class is provided with the opportunity to travel to New York, a major market, and participate in an industry showcase.

This is a potentially life-changing experience for students to meet, perform for, and receive feedback from professional agents and casting directors currently in the industry- both through workshops and their showcase packages. For a career driven student looking to get their foot in the door with networking opportunities, this project is a "can't miss." it is not designed for students who are looking to go straight to grad school, taking a hiatus from performing or moving to a smaller market.

As Chico State Theatre is committed to equity and inclusion, a student's financial status will NOT prevent them from going on this trip. After every student has contributed the amount they can, students and faculty work together to raise the remaining funds so that every student who chooses to participate can attend.

This senior showcase is an amazing chance for musical theater seniors to kickstart their theater careers right before they graduate

HELPFUL STUDENT RESOURCES

Below is a selection of student resources. This list is not comprehensive, and students should visit the Chico State website for more.

Basic Needs Project
In addition to the Wildcat Food Pantry, Basic Needs provides case managed benefits support, basic needs grants, shelter and rapid re-housing services for students facing unexpected financial crisis, disaster or homelessness.
basicneeds@csuchico.edu | 530-898-4098

Cal Fresh Outreach
CalFresh (food stamps) makes it easier to get healthy food by adding to your food budget to putting healthy and nutritious food on the table. The program issues monthly electronic benefits that can be used to buy most foods at many markets and food stores.
calfresh@csuchico.edu | 530-898-4098

Community Legal Information Center (CLIC)
Provides free legal information to students and community members, and paralegal internship opportunities for students.
clic@csuchico.edu | 530-898-4354

Dream Center
Serves as a student success, resource and advocacy center for the undocumented students and students from mixed-status immigrant families. Services include advising, computer lab and study space, empowerment and wellness activities, state and federal policy updates, etc. The Center facilitates free immigration legal services and trainings for the campus community.
dreamcenter@csuchico.edu | 530-898-5818

Equity, Diversity and Inclusion Office
Provides information, referrals, advocacy, coordination and support for equity, diversity and inclusion-related events, activities, initiatives and courageous conversations.
diversityoffice@csuchico.edu | 530-898-4764
Kendall Hall, Room 109

Gender & Sexuality Equity Coalition
Empowers all students through its three student-led programs: the Women's Program, the Queer Program, and the Trans Program.
lcross3@csuchico.edu | 530-898-4774

Hungry Wildcat Food Pantry
Open weekdays throughout the year, provides supplemental food, fresh produce, hygiene products and CalFresh food assistance to Chico State students, staff and their families.
basicneeds@csuchico.edu | 530-898-4098
Student Services Center, Room 196

Immigration Legal Services
Chico State students, faculty, staff and their immediate family members are eligible for free immigration legal services through our partnership with legal service provider, the Coalition for Humane Immigrant Rights (CHIRLA). Appointments are available twice a month between 9 am and 4 pm and can be scheduled directly through CHIRLA.
dreamcenter@csuchico.edu | 530-898-5818

Suicide Prevention Lifeline
The National Suicide Prevention Lifeline is a national network of local crisis centers that provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week in the United States
800-273-8255

Student Conduct, Rights, and Responsibilities
Protects the rights of students, staff, and faculty and ensures due process.
scrr@csuchico.edu | 530-898-6897

Tribal Relations
Serves as the connection point for the Chico State campus to provide access and social, emotional, and academic support for our Native American students.
tribalrelations@csuchico.edu | 530-898-6241

WellCat Counseling Center
Supports you in a variety of ways including group counseling, short-term individual counseling, short-term couples counseling, referral to a workshop or presentation on a specific topic, or referral to counseling services in the community.
counselingcenter@csuchico.edu | 530-898-6345

WellCat Health Center
Provides medical care including the treatment of acute conditions, injuries, and illnesses.
healthcenter@csuchico.edu | 530-898-5241

WellCat Prevention
Provides educational programs and services that raise awareness about alcohol and drug misuse.
prevention@csuchico.edu | 530-898-6450

WellCat Safe Place
Provides confidential support services to individuals impacted by traumatic experiences.
safeplace@csuchico.edu | 530-898-3030

SCHOLARSHIPS

Auditions and Interviews remain the primary avenue of access to employment and educational opportunities in the performing arts. To aid our own production and program and to help our students acquire the poised, presentational skills necessary for job hunting in the profession, we have designed an annual system of auditions, portfolio review/interviews and evaluations.

Students wishing to apply for a theatre scholarship should visit the Department of Music,Theatre and Dance website or by clicking here.

Students applying for a program specific scholarship must still fill our the Wildcat Scholarship Application which you can find here.

Any theatre scholarship student, in addition to the basic audition/portfolio requirements, must participate as cast or crew in at least one department production each semester they receive an award from the Theatre Department. Please refer to the Casting/Crewing policy for more information.

STUDENT ORGANIZATIONS

Clubs are a fantastic way for students to get more performance and leadership experience outside of mainstage shows.

The Encore Musical Theatre Club puts together multiple cabarets throughout the year, which provide several performance, design, and directing/choreographing opportunities. Encore aims to boost creativity, confidence, and community in the students body.

Likewise, the Theatre Arts Club invites students of all majors to share in the joy of theatre through their wide variety of performances and club collaborations with USITT and Pride. They produce full-scale productions and support student-created works. From open mic nights to stage combat training, the Theatre Arts Club offers an array of creative activities.

2026 CHICO STATE THEATRE HANDBOOK COMMITTEE

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